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## **THE INFLUENCE OF LANGUAGE ON THE CHARACTERS’ PERCEPTION OF REALITY IN SAMUEL DELANY’S *BABEL-17*<sup>1</sup>**

*ABSTRACT:* This paper discusses the importance of artificial languages in Samuel Delany’s novel, *Babel-17*. The analysis will show how an artificial language called Babel-17 affects those who learn it, what it does to their personal identity, and how it makes them behave on a subconscious level. Moreover, other artificial languages in the novel will also be addressed, showing the difficulty of establishing communication between characters who speak different languages, as translating correctly and having the right words for what one wants to express becomes increasingly important. Additionally, in order to establish a certain connection, knowing the language alone is not enough – one must also possess enough self-awareness. Finally, this research is important because artificial languages offer glimpses into fictional characters’ perception of reality, and the conclusion one draws from them can be applied to how one analyses “real” languages as well.

*Key words:* science fiction, artificial language, connection, perception, communication

### 1. INTRODUCTION

While language often plays a secondary role in science fiction, a number of science fiction novels emphasize the nature of language and its ability to influence one’s perception of reality. In the 60s and 70s, there was a growth in the interest in soft sciences marked by writers such as J. G. Ballard, Thomas Dish, Brian Aldiss, Samuel R. Delany and more. This movement, called New Wave, is associated with a magazine called *New Worlds*, which aimed to transform science fiction through introducing new authors as well as new themes of older writers, such as Brian Aldiss or James Graham Ballard<sup>2</sup> (Merrick 2009: 104).

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<sup>1</sup> Seminar paper, Professor Biljana Radić-Bojanić, The Influence of Language in Samuel Delany’s *Babel-17*.

<sup>2</sup> It is important to mention that J. G. Ballard began exploring the inner space even before New Wave began (for example, in *The Crystal World*).

During this period, esthetics and style became more valued aspects of writing, and the content became more focused on the falling apart of subjectivity, self-destruction, and the question of objective reality. Some writers, like Michael Moorcock, were specifically focused on the disintegration of identity, moving from one space to another in search of something stable (Steble 2011: 92). What is also common in the literature of New Wave writers is the theme of hope, seen in the works of Thomas Disch (*The Genocides*, e. g.). The inherent problems of translation are also a common topic, which is best discussed through the Sapir-Whorf hypothesis<sup>3</sup>. All of these aspects can be found in the novel *Babel-17* by Samuel Delany.

Delany's novel tells a story about the main character's ability to understand different languages and their power, which enables her to invent a new language that is expected to put an end to an intergalactic war. The protagonist, Rydra Wong, is first hired by the Alliance to decipher Babel-17, as it was believed to hide details about military sabotage. After gathering a very unique crew, she starts a journey. Eventually, through following clues, learning more about it, and coming into contact with another speaker of it, she discovers the truth about the language – it is near perfect, and it is capable of controlling one's mind.

However, there are more artificial languages in the novel, and their efficiency, purpose, connection to different, unique perceptions, and the importance of translation are an essential part of the novel's whole. However, in order to understand how those elements work together, one must first get familiar with the basics – the role of languages in science fiction literature.

## 2. LANGUAGES IN SCIENCE FICTION

Languages in science fiction literature go beyond what is known in real life – there are animal languages, alien languages, telepathic languages, and different types of newly invented languages. According to Jonathan Culler, literature rests on language systems, and it has the necessity for creative

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<sup>3</sup> According to Edward Sapir, language and thought are connected and affected by each other (Sapir 1921: 14). Meanwhile, according to Benjamin Lee Whorf, words define the concepts we perceive (Whorf 1956: 213). Moreover, as Whorf explains in *Language, Thought, and Reality*, “all observers are not led by the same physical evidence to the same picture of the universe, unless their linguistic backgrounds are similar, or can in some way be calibrated” (Whorf 1956: 214).

interpretation and various differences, which is also why creating a perfect artificial language is a common theme in many science fiction works (Kim 2006: 42).

Moreover, according to Starr Friedman, there are three ways a science fiction novel can approach an artificial language. First, it can allude to a language without actually using it, which is what one can see in *Babel-17*. Second, it can both discuss the language and use it, which is seen in *1984* by George Orwell. Finally, it can be written in the artificial language partially or entirely, and *A Clockwork Orange* is a good example of that (Friedman 2009: 30).

There are also many languages that are made as oppositions to another language. For instance, the female tongue “Laadan” in Suzette Haden Elgin’s *Native Tongue* is created as a response to mainly patriarchal language systems today<sup>4</sup> and as a counterpart to Klingon, which is considered even more male-oriented than many other natural languages. Or, there is also Newspeak, in *1984*, which serves to replace the type of English used before the establishment of the totalitarian state.

Furthermore, when a language is the focus of a science fiction work of literature, it is often invented for the purpose of defamiliarizing the concept of language itself. So, a writer can talk about the language even without directly using the invented language. They do so by exploiting the fundamental basics of a language, what one knows about it regardless of whether they actually speak it or not (Friedman 2009: 29). For example, while trying to deconstruct the language, Rydra Wong thinks about the things that make a language:

Nominative, genitive, elative, accusative one, accusative two, ablative, partitive, illative, instructive, abessive, adessive, inessive, essive, allative, translative, comitative. Sixteen cases to the Finnish noun. Odd, some languages get by with only singular and plural (Delany 1966: 118).

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<sup>4</sup> As Suzette Haden Elgin describes it: “I saw two major problems – for women – with English and its close linguistic relatives. 1. Those languages lacked vocabulary for many things that are extremely important to women, making it cumbersome and inconvenient to talk about them. 2. They lacked ways to express emotional information conveniently, so that – especially in English – much of that information had to be carried by body language and was almost entirely missing from written language” (Elgin 2019).

Although this can be seen as simply brainstorming, it also shows some differences in languages, and it shows what may come to mind when asked to define a language.

It is also important to mention the Sapir-Whorf hypothesis, as it is the basis for many artificial languages in science fiction. Richard Hudson reformulated Sapir-Whorf's idea that thoughts depend on the native language by stating that "we dissect the universe along lines laid down by nature and by our communicative and cognitive needs, rather than by our language" (Mohr 2009: 232). Additionally, the Sapir-Whorf hypothesis also interacts with Homi Bhabha's postcolonial understanding of language theories. More precisely, Homi Bhabha claims that there is always a gap between what one says and what one hears (Mohr 2009: 240).

Slavoj Žižek agrees with that theory to some extent. He claims that language can dictate one's relationship with their reality and all the people who are a part of that reality. However, he believes that language is more effective in inputting information than it is in expressing thoughts, or outputting information. In other words, he claims that people are shaped by their environment, which includes languages used to describe that environment (Embry 2009: 92). From that, one can conclude that the more similar the environments, the easier it would be for two people to communicate; if they come from entirely different backgrounds, the gaps in communication would be wider and more obvious. In the novel, this is best seen in the example of the Customs Officer who helps Rydra assemble her new crew, Danil D. Appleby. He is uncomfortable around some of Rydra's crew members because of their lifestyle that he does not understand or support, and he also wonders at meeting some of them, since they are unlike anything he had seen before.

While there have been critics contesting the Sapir-Whorf theory, it is still essential to the novel's story. And Rydra seems to agree with it – at some point, she states that "there are certain ideas which have words for them. If you don't know the words, you can't know the ideas" (Delany 1966: 110). This is also visible when Rydra talks about other alien species and says that, besides humans, only one other civilization has families – and thus, understands what that notion means. With other alien species, communication is much more difficult, as their language does not have the words necessary to describe the human lifestyle.

### 3. UNIQUE LANGUAGE TERMS IN THE NOVEL

When talking about words that are alien and unknown, in *Babel-17*, one can find a number of terms that serve to emphasize the otherness of the fictional world. However, they are also not entirely “new”, since the parts that make the word are logical enough for the reader to guess the approximate meaning (Gallagher 1986: 63). In other words, the basic meaning is hinted at, but the details behind it are what makes the words unique. For instance, an essential part of the crew is the Navigator “triple”, which consists of three people in a romantic, sexual, and professional relationship that help the ship captain navigate through space. To some readers, this may be similar to polyamorous bisexual relationships, which – although not as mainstream – would not be an entirely new concept.

Another group that is necessary for flying a spaceship is the sensory one – Eyes, Nose, and Ears, which scan the area around the ship and report the details to the captain. Their job is described as impossible for any human because “a live human scanning all that goes on in all those hyperstasis frequencies would – well, die first and go crazy second” (Delany 1966: 49). However, what is perhaps more important than their job on the spaceship is the fact that, in the novel, dying is not necessarily always permanent, and one may be “discorporate” – missing their body, but not their consciousness – depending on whether they died naturally, violently, or by suicide<sup>5</sup>. Moreover, by introducing the word “discorporate”, and defining it, the writer also redefined the meaning of “death” as something that can be permanent, but it is not always, and some of the characters are described to be more than 120 years old.

Then, there is “cosmetisurgery”, which is much more than what one would expect from cosmetic surgeries. What first comes to mind is body alterations that change one’s appearance in ways that could be compared to tattoos, piercings, and other, more extreme body changes. In the novel, however, one may have flowers, lights, tails, and even miniature animals attached to the body as decorations. It is most usually associated with the Transport people – those who operate spaceships in a more “artistic” way, which are often misunderstood and even feared by the Customs, the more science-oriented group of people. This can also be compared to social bias that is often present towards people who have too many visible tattoos or piercings.

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<sup>5</sup> Those who die of old age or as a result of extreme violence cannot be “alive” in any way.

How extreme these alterations can be is best seen in the example of the pilot of Rydra's spaceship, Brass, who can no longer pronounce the letter "p" due to the extent of his cosmetisurgeries, which included long fangs, claws, and a mane, making him resemble a lion. In the novel, this is merely something that makes one more unique but not different in any negative way; nobody in the novel seems to have any issues understanding Brass. However, the real importance of understanding one's language in the novel is best demonstrated by Babel-17 and what it does to those who can speak it.

#### 4. THE (IM)PERFECTION OF BABEL-17

In the novel, Babel-17 is a mysterious alien language that Rydra Wong is set to decipher. At first, not much is known about it except that it is used by the Invaders, a group of hostile civilizations, to sabotage the Alliance, the Earth and other friendly civilization. When hired by the government, one of the first conclusions Rydra makes is that it is not a code, as originally thought, but an entire language. Determined to learn more about it, she looks for a crew, and starts a journey to where she believes the next sabotage will happen.

Studying it further and getting into the details of Babel-17, she becomes fascinated by it. According to Rydra, this new language carries more information within fewer words than any other language she knows<sup>6</sup> (Mohr 2009: 234). At first, she can only describe it as being "small", compact. Eventually, she describes the language as "suddenly seeing the water at the bottom of a well that a moment ago you thought had only gone down a few feet" (Delany 1966: 120). In other words, it opens up a whole new reality to her and allows her to understand the world around her better than ever before.

Also, according to Carl Malmgren, Rydra "moves from a language frame in which reality is constrictive or uncertain or exigent through the language frame of Babel-17 to a new reality in which obstacles are overcome, dangers neutralized, conflicts resolved" (Embry 2009: 90). In other words, the languages Rydra knows are all fragmented in one way or another; they all miss something that another

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<sup>6</sup> Although this information is not given directly, it is said that she speaks seven Earth languages and five alien ones. The languages mentioned in the novel are English, Finnish, Sioux, French, Hungarian, Spanish, Basque, Old Moorish, and Swahili, but whether she speaks all of them fluently or is only familiar with their grammar is not always clear. The only alien languages described are Ciribian and Babel-17.

language has. However, by switching from those languages to Babel-17, she manages to put all those fragments together.

Nevertheless, the most progress she makes happens after her ship gets off track and is rescued by a pirate-type ship called *Jebel Tarik*. On this ship, she meets the Butcher, a crew member who has a very distinct speech pattern; he avoids any use of personal pronouns. He also does not remember his past beyond only a few years back. He seems to lack any critical thinking, too, as he is shown killing people without much thought put into it and listening to Rydra's wishes without questioning her.

Eventually, Rydra realizes that the only other language she knows that has the pattern of not using personal pronouns is exactly the one she is researching – Babel-17. Realizing this enables her to draw more conclusions about it. For instance, another feature of the language she notices is that, besides providing the speaker with more information, “it almost assures you technical mastery of any situation you look at” (Delany 1966: 224).

This is why, when *Jebel Tarik* runs into an Invader's ship with cruisers, which have a strong defensive formation that resembles a web, Rydra's manages to help defeat them by thinking of the words “net” and “web” in Babel-17. Doing so allows her to figure out the essence of their defense – how they move and where their weak points are. (Embry 2009: 104) Therefore, it can be said that this artificial language allows the speaker to fully understand whatever it is that they are thinking about, whether it is an object, an action, or even another person.

Moreover, as Malmgren states, Babel-17 can be seen as a kind of “bridge between fragmented and isolated worlds, as a language system with the potential to make its ‘speakers’ grow,, (Kim 2006: 50). Even though Babel-17 might look perfect in the sense of efficiency, George Slusser disagrees with Malmgren, stating that instead of reuniting men, as languages are supposed to, Babel-17 only divides them (Kim 2006: 49). This can be concluded from the fact that the language inherently turns the person into a weapon against the Alliance. This is best explained by Rydra Wong, when she describes the nature of the language and how it “hijacks” the speaker's consciousness. Once they lose their self-awareness, the language changes their perception of reality and makes them commit acts of sabotage. However, since the language forces the consciousness of the speaker to split, once they return to thinking in their native language, they have no memory of their actions while they were thinking in Babel-17. This also means that while thinking in Babel 17, they are distanced from other characters, whether they are friends or somebody they have just met, since it is not possible for a person to

make a meaningful connection and understand the individuality of another being without having a sense of who they themselves are.

Plus, in order for somebody to be a perfect weapon that will do what is expected without questioning the ethics of their actions, some part of their personality needs to be sacrificed. This is further confirmed by Rydra, when she describes exactly how the language works:

It ‘programs’ a self-contained schizoid personality into the mind of whoever learns it, reinforced by self-hypnosis – which seems the sensible thing to do since everything else in the language is ‘right’, whereas any other tongue seems so clumsy. This ‘personality’ has the general desire to destroy the Alliance at any cost, and at the same time remain hidden from the rest of the consciousness until it’s strong enough to take over (Delany 1966: 225).

This weakness in personality can also be seen in the fact that a person who thinks in Babel-17, but speaks in English, subconsciously knows that they are missing something they need in order to express their thoughts more precisely. For example, when speaking English while thinking in Babel-17, instead of saying “I” or “me”, the Butcher would bang his fist on his chest when referring to himself. More importantly, though – without this subjectivity, the speaker of Babel-17 lacks any morality (Mohr 2009: 235). They do what needs to be done, regardless of whether it is good or bad, and without much thought put into it.

With that in mind, it can be said that the main imperfection of Babel-17 is that it does, quite literally, define the reality of the speaker. As Rydra learns more about the language, she realizes that the language translates the word Alliance into the “one-who-has invaded”, turning the person speaking the language against the Alliance even if they initially belonged to it (Mohr 2009: 235).

In this sense, it can be compared to a programming language, or a virus of a kind, as it programs the person to sabotage anything related to the Alliance, even the spaceship they command. This is best seen in the novel when Rydra discovers that the “saboteur” on her spaceship, the one who threw the ship off the path, was actually she herself when thinking in Babel-17. The language makes this action entirely logical – and then it forces her to block out that piece of information with self-hypnosis, so the language can continue influencing the speaker.

This language can also be compared to Newspeak, the language favored by the ruling force in *1984*, by George Orwell. Both languages are created as tools of enslavement, because they limit one’s thoughts and affect one’s behavior by

omitting the words – and their meanings – from the vocabulary. For example, words like “science” and “freedom” do not exist in Newspeak, as the government does not want the speakers to know what those words represent (Gallagher 1986: 61). By deleting the words, they are deleting entire ideas from the minds of new generations, just like Babel-17 deletes the individuality of the speaker by deleting personal pronouns.

Eventually, Rydra manages to “neutralize” the immoral nature of the language by introducing all the missing pronouns into it. She creates a new language, Babel-18, and sees it as the perfect language for connecting alienated groups and individuals. It does not erase anything but simply adds up to the already existing languages and, thus, allows for more precise, analytical, and successful communication. This new type of communication, as Rydra claims, can end the everlasting war in the novel by reconnecting the opposing sides through this new language.

## 5. MAKING THE CONNECTION

The key to connecting characters with different perceptions lies in the main character, Rydra Wong. At the beginning of the novel, Rydra is described as having “total verbal recall”, as well as the ability to read body language so perfectly, she is often thought to be a telepath. Through these skills and her vast knowledge of different languages, she is able to write poetry that most characters in the novel can identify with in one way or another. Rydra’s ability to connect people is best described by General Forester, the officer who hires her to decipher Babel-17, when he says – “and on the worlds of five galaxies, now, people delve your imagery and meaning for the answers to the riddles of language, love, and isolation” (Delany 1966: 15).

Additionally, the purpose of her poetry is to show how other people express the emotional isolation they feel when they fail to express their thoughts successfully or fully. Since Rydra is aware of that, she aims to ease this alienation and say what others wanted to but were unable to (Embry 2009: 94). She describes this process as listening to other people and watching them struggle with what they cannot express, which makes her feel emotional pain. She polishes their thoughts, adds rhyme to them, adds style so that it does not “hurt” anymore, and turns it into a poem.

Furthermore, considering that she is both a poet and a linguist (more precisely, a cryptographer with extensive linguistic skills), she bridges the gap between science and art. She understands the connection between language and

the self, and thanks to that, she is able to act as an intermediary between different characters in the novel (Embry 2009: 88). For instance, the skills possessed by the Transport people are, in the novel, described as being artistic skills, while the Customs people possess the skills of science – and Rydra is the one who manages to connect people from both groups by serving as a mediator, since she herself belongs to neither groups but understands both. The best example of this is the change in the perception of Danil D. Appleby. Through Rydra's guidance, he develops a new perception and eventually starts respecting Transport people and enjoying hobbies that were more typical of their subculture.

Interestingly, the characters seem most emotionally close when there is tension and anxiety in the speech itself (Kim 2006: 49). For instance, while gathering the crew for her spaceship, Rydra finds two Navigators that are missing the third one without whom they cannot work. She finds them a third Navigator who matches everything they desire – pretty, whole person, likes to wrestle (their favorite hobby) – but she does not speak English. For Rydra, this seems to be the least important, only a barrier that they can overcome together by bonding through other means of communication.

Next, in the novel, most captains would communicate with their discorporate crew members through a special machine. Rydra explains that this happens because what one hears from the discorporate only exists in their thoughts for a few seconds, and then it is forgotten. However, she manages to overcome this obstacle by translating what they tell her into Basque immediately, so once the original thought is gone, she still has the information in Basque.

Their discorporate crew describes this skill later in the novel, by telling Rydra's friend and psychologist:

Sometimes worlds exist under your eyes and you never see- This room might be filled with phantoms, you'd never know. Even the rest of the crew can't be sure what we're saying now. But Captain Wong, she never used a discorporaphone. She found a way to talk with us without one. She cut through worlds, and joined them – that's the important part – so that both became bigger (Delany 1966: 215).

Therefore, by finding a way to connect with them without the need to use a machine, she metaphorically increased the limits of her reality, as well as the reality of the discorporate members who could finally communicate with somebody quickly and “naturally”.

Finally, through Babel-17 and connection with the Butcher, Rydra realizes that she is, in fact, telepathic. Knowing this about herself, improving her own self-awareness, she is able to telepathically bring memory back to the Butcher – and with the memory, his identity and self-awareness too (Embry 2009: 102).

## 6. THE IMPORTANCE OF SELF-AWARENESS

Another reason why Rydra is able to connect people of different backgrounds is that her own background is not tied to any group in particular. In regard to her appearance, language, profession, and overall attitude, her crew considered her one of the Customs. However, as she tells one of her Navigators:

I'm public. That's why they look. I write books. Customs people read them, yes, but they look because they want to know who the hell wrote them. Customs didn't write them. I talk to Customs and Customs looks at me and says: 'You're Transport.'...I'm neither (Delany 1966: 102).

Some critics, however, claim that this kind of knowledge, to know somebody perfectly and connect with them, would be impossible, as the other will always be foreign and separate. Žižek, for instance, argues that it is impossible to achieve connection through language alone, as no words can represent our subjectivity adequately – they can only allude to what one really wants to say through the use of stylistic devices like metaphors and similar. That being said, the whole idea of openness could also be understood as a metaphor for complete openness with another person and the world around the speaker (Embry 2009: 107). Nevertheless, what affects this knowledge, to a great extent, is language.

## 7. THE INFLUENCE OF LANGUAGE ON KNOWLEDGE

In the novel, the language one speaks – and thinks in – affects their perception, often expanding their knowledge of even the simplest terms. When thinking in Babel-17, Rydra explains that even something as simple as “she looks at the room”, becomes much more complex in regard to both phonology and meaning. Rydra also describes another alien species, the Ciribians. Their whole existence is based on their body temperature, and they even have three different types of “I” to refer to themselves, depending on their current temperature, which also refers to their reproductive stage at the moment of speaking. However, as they do not have the word for housing, describing a home to them, according to Rydra, takes 45 minutes, since it has to be explained through the theme of temperature –

“you have to end up describing... an enclosure that creates a temperature discrepancy with the outside environment of so many degrees, capable of keeping comfortable a creature with a uniform body temperature of ninety-eight-point-six, etc.” (Delany 1966: 160).

On the other hand, she also notes that the Ciribians would be able to observe a solar-energy conversion unit and explain it to each other using only nine simple words, just because they have the correct words for that (Gallagher 1986: 58). In short, she emphasizes the importance of having the right words for expressing ideas, and since Ciribians and humans in the novel use different, incompatible languages, translating and communicating is said to be very challenging.

Moreover, when her crew is captured by the pirate ship, Rydra waits for them to speak before saying anything. This is because, according to her, “a word would release identification: Alliance or Invader” (Delany 1966: 121).

Earlier in the novel, she explains this by saying that personal and cultural details and biases can all be read from the way one speaks, from their vocabulary. She claims that “when you learn another tongue, you learn the way another people see the world, the universe” (Delany 1966: 28).

This is also why, when she meets the Customs Officer Danil D. Appleby, she takes him to the parts of the world he is not familiar with. Eventually, he fits into this new environment and gets comfortable with this Transport subculture enough to adopt a part of it as his own. He does so by implanting a small dragon into his shoulder, a practice that is not common for the Customs’ society (Embry 2009: 96). After doing so, he explains his experience with Rydra by stating:

I saw a bunch of the weirdest, oddest people I have ever met in my life, who thought different, and acted different, and even made love different. And they made me laugh, and get angry, and be happy, and be sad, and excited, and even fall in love a little...And they didn’t seem to be so weird or strange anymore (Delany 1966: 202).

This shows how much his perception has changed thanks to Rydra’s ability to show people a different kind of reality. He admits to not feeling lonely for the first time in a while, and finally feeling like the “communications are working”.

## 8. CONCLUSION

In the novel, some languages, like the Ciribian, can seem very limiting in one sense and more efficient in another, but they are still “created” in a way that suits that civilization’s background and nature. Moreover, by determining how one thinks, languages also affect the speaker’s perception – and no language does it more precisely and efficiently as Babel-17. However, despite its efficiency, Babel-17 is also imperfect, as it divides people rather than connecting them, and it does so by taking away one’s identity. It shows how the actions of people can be shaped by the language itself, by the meaning of words.

Without that personal identity, one is no longer responsible for their actions and can no longer decide who their friend or enemy is; the language decides it for them by changing their perception of reality. Only through learning what the language is missing, through “reprogramming” it, can Rydra Wong create a language that actually connects people.

With all that in mind, one can conclude that, in the novel, self-awareness, perception, and connection with other people are all related to the language one speaks. And having the languages such as Babel-17 and Babel-18 enables the speaker to reach their own full potential, see a new, “larger” reality, and connect with anybody who understands that language too on a much deeper level.

In reality, that may not be entirely possible, but it can still be understood as a metaphor for the importance of mutual understanding, not judging people by the way they speak, and not relying on language alone for communication, especially when one misses the right words for expressing what they wish to say.

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UTICAJ JEZIKA NA PERCEPCIJU REALNOSTI LIKOVA U DELU VAVILON 17  
SEMJUELA DILEJNIJA

*Rezime*

Ovaj rad se bavi značajem veštačkih jezika u romanu Semjuela Dilejnija, *Babel-17*. Analizirala sam na koji način veštački jezik pod nazivom Babel-17 utiče na likove koji ga razumeju – kako briše njihov lični identitet kroz nepostojanje ličnih zamenica, i kako menja njihovo ponašanje i razmišljanje.

Drugi veštački jezici u romanu su takođe bitni za analizu. Oni pokazuju koliko teško može biti uspostaviti komunikaciju između govornika različitih jezika, posebno „vanzemaljskih“. Čak i najjednostavniji izrazi mogu zahtevati mnogo više napora da bi se

precizno preveli. Ovo je posebno izraženo u situacijama kada nema ekvivalentnih izraza, pa je potrebno mnogo više opisnih detalja da bi se došlo do razumljive ideje.

Takođe, da bi se uspostavila uspješna komunikacija u romanu, likovima nije dovoljno znati jezik – potrebno je poznavati i sopstveni identitet. Samo tada su sposobni da razumeju druge likove, posebno kada postoji velika razlika u kulturi i manjak iskustva sa pripadnicima tih drugih kultura.

Kroz analizu veštačkih jezika i njihovih govornika u romanu, možemo doći do zaključka da znati jezik ne podrazumeva samo sposobnost komunikacije sa govornicima tog jezika. Kroz jezik takođe imamo uvid u njihovu percepciju stvarnosti, pa i detalje iz svakodnevnog života.

*Ključne reči:* naučna fantastika, veštački jezik, povezanost, komunikacija, percepcija